

1997-98

FMST 399A/3 COMS 399B/3
REPRESENTATION AND SEXUALITIES:
LESBIAN, GAY & QUEER CINEMAS

VA 114, Tuesdays 18:00 - 22:00

Co-Instructors: Chantal Nadeau, Dept of Communication Studies
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Office Hours: Chantal Nadeau, Tuesday 14:30 to 16:30, CB 204-10 (1158 Bishop), tel. 848-4234; or by appointment BR321 (Loyola), tel. 848-2560.

Thomas Waugh, Wednesdays and Fridays 14:00 to 16:00, CB 210-11 (1158 Bishop), tel. 848-4654. Call Cinema Department 848-4666 for appointment, especially for Fridays since office hours are sometimes pre-empted by departmental meetings.

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COURSE OBJECTIVES AND DESCRIPTION:

1. To introduce a cross-cultural historical survey of films and videotapes by lesbian and gay artists, both mainstream and independent, within their various historical, cultural and political contexts, principally European and North American.
2. To introduce, in relation to film and video, the lively theoretical and critical literature that has accompanied the evolution of queer communities/politics, mostly since the 1970s, and the emergence of lesbian and gay/queer studies; the course design is interdisciplinary, with attention to the cinema both as art and as media discourse.
3. In this introductory survey, certain emphases and gaps are unavoidable, reflecting the co-instructors' interests and choices, as well as the accidents of availability, the restrictions of budget, and the contradictions of covering a universe in twenty-six weeks. That said, we have occasionally been required to present a film on video rather than the original film format.
4. We have made every effort to balance women's and men's histories and cultures in this syllabus, recognizing both their autonomies and their

interfaces.

5. To encourage interdisciplinary, co-operative learning about representation of sexual marginality in cultural forms and to provide a safe environment for that learning.

6. Because of the course's complex relation to identity politics, the issue of the learning environment is crucial. The course focuses attention on aspects of personal identity, sexuality, gender and the body that are often taboo in our culture. Images are shown and discussed, sometimes explicitly sexual, that may be controversial or offensive for some students.

You are not expected to comply with any set of sexual values, and you may always retain the right to disagree. You are free to leave the room during the screening of materials you find disturbing; however, you are expected to return to the classroom for the post-screening discussion. In general, you are expected to approach sexual references or images in a spirit of scholarly enquiry and open-mindedness, respecting the positions of others in the classroom and those expressed in materials presented in the course.

Privacy and Confidentiality: No student is required to relate personal information of any kind in coursework or group discussions; you are, however, expected to keep strictly confidential any information garnered from those who do.

READINGS:

One required book is available for purchase at Librairie l'Androgyne, 3636 Boul. St-Laurent, Tel. 842-4765, and it is also available on reserve at Webster:

Richard Dyer, *Now You See It: Studies on Lesbian and Gay Film*
(London and New York: Routledge, 1990)

Additional Required readings are assigned to be completed prior to each course meeting, and a few recommended ones are added for further research. The required and recommended readings are available in the Webster Library reserve collection, numbered according to the week they are assigned. Complete sets of readings should be photocopied for your convenience as announced.

Total costs for the required book, photocopies of additional required readings, and the festival pass (see below) are estimated at approximately \$110 for the full 6-credit course.

NOTE: In order to maintain the dynamics of the group and the integrity of the learning environment, course screenings are reserved for students enrolled in the course.

SCREENING LIST & ASSIGNED READINGS

1. Sept 2 Introduction

a) *The Lavender Lens: 100 years of Celluloid Queers*, David Johnson, USA, 1995, 120 min. VHS.

b) *The Celluloid Closet*, Robert Epstein and Jeffrey Freedman, USA, excerpts.

Readings: Richard Dyer, "Seen to be believed: some problems in the representation of gay people as typical," in Dyer, *The Matter of Images: Essays on Representation* (London and New York: Routledge, 1993), 19-51.

2. Sept 9 Issues: History, Canons, Visibility, Otherness.

a) *Comrades in Arms*, Stuart Marshall, U.K., 198

b) *L is for the Way you Look*, Jean Carlomusto, 1991, U.S.A., U-matic video, 24 min.

c) *Stormé: The Lady of the Jewel Box*, Michelle Parkerson, U.S.A., 1987, 16mm or VHS, 21 min.

Readings: a) Kenneth Plummer, "Speaking Its Name: Inventing a Lesbian and Gay Studies," *Modern Homosexualities: Fragments of Lesbian and Gay Experience* (London & New York: Routledge, 1992), 3-28.

b) Martha Gever, "The Names We Give Ourselves," *Out There: Marginalization and Contemporary Cultures*, 191-202.

c) bell hooks, "Marginality as a Site of Resistance," in Russell Ferguson et al, eds., *Out There* (New York, Cambridge and London: New Museum of Contemporary Art/MIT Press, 1990), 341-343.

d) Michelle Parkerson, "Birth of a Notion: Towards Black Gay and Lesbian Imagery in Film and Video," *Queer Looks*, 234-237.

3. Sept 16 Digging for Roots I: Weimar Republic

- a) *Mädchen in Uniform*, Leontine Sagan, Germany, 1932.
- b) *Anders als die Anderen*, Richard Oswald, Germany, 1919, c. 20 min. excerpts.

Readings: a) Dyer, Chapter 1 "Weimar: less and more like the others," 7-46.

- b) Rich, Ruby, "From Repressive Tolerance to Erotic Liberation: *Mädchen in Uniform*," in Sandra Frieden et al., eds., *Gender and German Cinema Vol II German Film History* (Oxford: Berg, 1993), 61-96.

4. Sept 23 Digging for Roots II: Genet and Company

- a) *Chant d'amour*, Jean Genet, France 1950. c. 20 min.
- b) *Querelle*, R.W.Fassbinder, W. Germany, 1982, 106 min. 35mm subtitles.

Readings: a) Dyer, Chapter 2 "Shades of Genet," 47-101.

Recommended: Douglas Crimp, "Fassbinder, Franz, Fox, Elvira, Erwin, Armin, and All the Others," *Queer Looks*, 257-274.

5. Sept 3 Underground

- a) Andy Warhol, *My Hustler*.
- b) *Fireworks*, Kenneth Anger, U.S.A., 1947, 15 min. **Our collection.**
- c) *Flaming Creatures*, Jack Smith, U.S.A., 1962-3, 45 min. **cfmdc**

Readings: Dyer, Chapter 3, "Underground and after," 102-173.

Recommended: a) Michael Moon, "Flaming Closets," in *Out in Culture*, 282-306.

- b) Marc Siegel, "Documentary That Dare/Not Speak Its Name," in *Sheets*, 91-106.

6. Oct 7 The Seventies: Lesbian Politics and Experience

a) Films by Barbara Hammer:
Psychosynthesis. 8 min;
Dyketactics. 4 min.
Sappho. 7 min.
Menses. 4 min.

b) *Home Movie*. Jan Oxenborg, U.S.A., 1972, 12 min.

c) *Je tu il elle*. Chantal Akerman, Belgium, 1974, 95 min. E. Subtitles.

Readings: a) Dyer, Chapter 4 "Lesbian/woman: lesbian cultural feminist film." 174-210.

b) Barbara Hammer, "The Politics of Abstraction," *Queer Looks*, 70-75.

c) Jacquelyn Zita, "Counter-Currencies of a Lesbian Iconography: Films of Barbara Hammer," *Jump Cut* No 24/25 (March 1981), 26-30.

7. Oct 14 Festival: Image & Nation

Special Guest: Sarah Turner, British Experimental Filmmaker, screenings to be announced.

8. Oct 21 Festival: Image & Nation

Image et Nation NO CLASS

Readings: a) Roy Grundmann, "Queer Films and Their Festivals," *Cineaste*, Vol. XIX, No. 1 (1992), 50-52, 66.

b) Marc Siegel, "Spilling Out into Castro Street," *Jump Cut* 41, 131-135.

c) Samantha Searle, "Film and Video Festivals: Queer Politics and Exhibitions," *Australia Queer*, 47-59.

9. Oct 28 The Seventies: Liberation Documentary

a) *Witches and Faggots--Dykes and Poofers*, One in Seven Collective, Australia. 1979, 45 min. DEC U of T archive: NB 16mm.

b) *Blackstar: Autobiography of a Close Friend*, Tom Joslin, U.S.A., 90 min., 1977.

Readings: a) Dyer, Chapter 5 "From and for the movement," pp. 211-286.

Recommended: Thomas Waugh, "Walking on Tippy Toes: Lesbian and Gay Liberation Documentary of the Post-Stonewall Period 1969-1984," *Between the Sheets, In the Streets*, 107-126.

10. Nov 4 Author Case Studies: Cavani

The Berlin Affair, Liliana Cavani, Italy, 1986.

Readings: a) Chantal Nadeau, "Girls on a Wired Screen: Cavani's Cinema and Lesbian S/M," *Sexy Bodies: The Strange Carnalities of Feminism* (London and New York: Routledge, 1995), 211-230.

b) Ruby Rich, "When Difference is (More Than) Skin Deep," *Queer Looks*, 318-339.

Recommended: Richard Dyer, "Believing in Fairies: The Author and the Homosexual," *Inside/Out*, 185-204.

11. Nov 11 Author Case Studies: Visconti

Death in Venice, Luchino Visconti, Italy, 1971, 123 min., 35mm.

Readings: a) Parker Tyler, "Youth of Homeros," *Screening the Sexes*, 118-146.

b) Thomas Waugh, "The Third Body: Patterns in the Construction of the Subject in Gay Male Narrative Film," *Queer Looks*, 141-161.

12. Nov 18 Gay Male Voices in the Black Diaspora

a) *Tongues Untied*, Marlon Riggs, 1989, U.S.A., 55 min., video.

b) *Looking for Langston*, Isaac Julien, U.K., 45 min., 16mm.

13. Nov 25 Gay Male Appropriation: Stars, History, Performance.

Judy Garland: selected clips

Readings: a) Richard Dyer, "Judy Garland and Gay Men," in Dyer, *Heavenly Bodies: Film Stars and Society* (London: British Film Institute, 1987), 141-194.

Recommended: Jack Babuscio, "Camp and the Gay Sensibility," in Dyer, ed., *Gays and Film*, revised edition (New York: New York Zoetrope, 1984), 40-57.

-----WINTER BREAK-----

14. Jan 6 Lesbian Appropriation: Stars, History, Crossing...

Queen Christina, Rouben Mamoulian, 1933, U.S.A., 110 minutes.

Readings: a) Sarah Waters, "'A Girton Girl on a Throne': Queen Christina and Versions of Lesbianism, 1906-1933," *Feminist Review*, No. 46 (Spring 1994), 41-59.

 b) Claire Whatling, "The appropriateness of appropriation," *Screen Dreams*, 1-34.

Recommended: Marcia Landy and Amy Villarejo, *Queen Christina* (London: BFI Film Classics, 1995). 9-34.

15. Jan 13 Lesbian Appropriation II: Desire

Thérèse and Isabelle, Radley Metzger, U.S.A., 1968, 102 min.

Readings: a) Tyler, "Homeros in Uniform," *Screening the Sexes*, 240-281.

 b) Violette Leduc, *La batarde*, excerpt

16. Jan 20 Sex and Nation: Case Study Britain I

Victim, Basil Dearden, U.K., 1961, 100 min.

Readings: a) Andy Medhurst, "Victim: Text as Context," in Andrew Higson, ed., *Dissolving Views: Key Writings on British Cinema* (London: Cassell, 1996), 117-132.

 b) Richard Dyer, "Victim: hegemonic project," *The Matter of Images*, 93-110.

17. Jan 27 Sex and Nation: Case Study Britain II

The Killing of Sister George, Robert Aldrich, U.K., 1968, 138 min.

- Readings:
- a) Joan Nestle, "Butch-Femme Relationships: Sexual Courage in the 50s," *A Restricted Country* (Ithaca NY: Firebrand, 1987), 100-109.
 - b) Sue-Ellen Case, "Toward a Butch-Femmes Aesthetic," *Lesbian and Gay Studies Reader*, 294-306.
 - c) Eve Kosofsky Sedgwick, "Nationalism and Sexualities in the Age of Wilde," *Nationalisms and Sexualities*, 235-245.
 - d) Elizabeth Wilson, "Dyke Style or Lesbians Make an Appearance," *Stonewall* 25 (1994), 167-177.

18. Feb 3 Sex and Nation: Case Study Britain III

- a) *Khush*, Pratibha Parmar, U.K., 1991, 24 min., 16mm.
- b) *Oranges are not the Only Fruit*, Beeban Kidron, UK (BBC), 1990, 90 min, 16mm or video.

- Readings:
- a) Pratibha Parmar, "That Moment of Emergence," *Queer Looks*, 3-11.
 - b) Hilary Hinds, "*Oranges are Not the Only Fruit*: Reaching Audiences Other Lesbian Texts Cannot Reach," *New Lesbian Criticism*, 153-172.
 - c) Julia Hallam and Margaret Marshment, "Framing experience: case studies in the reception of *Oranges are Not the Only Fruit*," *Screen* Vol. 36, No. 1 (Spring 1995), 1-15.

19. Feb 10 Sex and Nation: Case Study Britain III

Edward II Derek Jarman (UK) 1992, col., 35mm, 91 min. Criterion

- Readings:
- a) Roy Grundman, "History and the Gay Viewfinder," *Cinéaste*, XVIII-4 (1991), 24-27.
 - b) Chris Lippard and Guy Johnson, "Private Practice, Public Health: The Politics of Sickness and the Films of Derek Jarman," in Lester Friedman, ed., *Fires Were Started: British Cinema and Thatcherism* (Minneapolis: University of Minnesota Press, 1993), 278-294.
 - c) Justin Wyatt, "Autobiography, Home Movies and Derek Jarman's History Lesson," *Between the Sheets, In the Streets*, 158-174.

Recommended: Colin McCabe, "A Post-National European Cinema: A Consideration of Derek Jarman's *The Tempest* and *Edward II*," in Higson, ed., *Dissolving Views*, 191-202.

20. Feb 17 AIDS: Militancy and Mourning

- a) Video Against Aids collection (3 cassettes).
- b) *Le récit d'A*, Esther Valiquette, Québec, 1990, 20 min.
- c) *Fast Trip Long Drop*, Greg Bordowitz, USA, 1993, video, 54 minutes
- d) *RSVP*, Laurie Lynd, Canada, 1991, 23 min.

Readings: a) Joy Van Fuqua, "Greg Bordowitz," *"Tell the Story:" AIDS in Popular Culture*, Unpublished diss. University of Pittsburgh, 1966, 69-84.

b) John Greyson, "Strategic Compromises: AIDS and Alternative Video Practices," in Mark O'Brien and Craig Little, eds., *Reimagining America: The Arts of Social Change* (Philadelphia and Santa Cruz: New Society Publishers, 1990), 60-74.

c) Douglas Crimp, "Mourning and Militancy," *Out There*, 233-245.

Recommended: a) Greg Bordowitz, "The AIDS Crisis is Ridiculous," *Queer Looks*, 209-224.

b) Chantal Nadeau, "Esthétique scientifique et scientifique dans l'oeuvre d'Esther Valiquette," *Protée* 24, No. 2 (Fall 1996) 35-43.

—SPRING BREAK—

21. March 3 AIDS: The Desire and Politics of the New Queer Cinema

Poison, Todd Haynes, U.S.A., 1991, 85 min.

Readings: a) Justin Wyatt, "Cinematic/Sexual Transgression: An Interview with Todd Haynes," *Film Quarterly*, Vol. 46, No. 3 (Spring 1993), 2-8.

b) Edward R. O'Neill, "Poison-ous Queers: Violence and Social Order," *Spectator*, Vol. 15, No. 1 (Fall 1994), 8-29.

c) Ruby Rich, "Reflections on a Queer Screen," *GLQ* 1, pp. 83-91.

22. March 10 Sex and Nation: Case Study Quebec I

Anne Trister, Léa Pool, Quebec, 1985, 115 min. English subtitles.

- Readings:
- a) Lizzie Thynne, "The Space Between: Daughters and Lovers in *Anne Trister*," *Immortal Invisible: Lesbians and the Moving Image*, 131-142.
 - b) Chantal Nadeau, "Women in French-Quebec Cinema: The Space of Socio-Sexual (In)difference," *Cineaction* 28 (Spring 1992), 4-15.
 - c) Chantal Nadeau, "La Représentation de la femme comme autre: L'ambiguïté du cinéma de Léa Pool pour une position féministe," *Quebec Studies* 17 (1994), 83-95.

Recommended: Robert Schwartzwald, "'Symbolic Homosexuality,' 'False Feminine,' and the Problematics of Identity in Quebec," *Fear of a Queer Planet*, 264-299.

23. March 17 Sex and Nation: Case Study Quebec II

a) *Il était une fois dans l'Est*, André Brassard, Québec, 1973, 101 min.

- Readings:
- a) "Tremblay Talks" (Interview by Christian Bédard and Robert de Grosbois), No. 70 (February 1981), 25-27.
 - b) Thomas Waugh, "Nègres blancs, tapettes et 'butch'," *Copie zéro* (Montréal: La Cinémathèque québécoise), No. 11 (1981), 12-29.
 - c) Michel Tremblay, *Hosanna*.

24. March 24 Porn/Eroticism: Lesbian

a) *The Virgin Machine*, Monika Treut, Germany, 1988, 85 min., Subtitles.

b) *Kamikaze Hearts*, Juliet Bashore, US, 1986, 80 min., excerpts.

- Readings:
- a) Chris Straayer, "Coming Out in a New World: Monika Treut's *Virgin Machine*," *Deviant Eyes, Deviant Bodies: Sexual Re-Orientation in Film and Video* (New York: Columbia University Press, 1996), 23-42.
 - b) Audre Lord "Uses of the Erotic: The Erotic as Power," in *Lesbian and Gay Studies Reader*, 339-343.

Recommended: Linda Williams, "A Provoking Agent: The Pornography and Performance Art of Annie Sprinkle," *Dirty Looks*, 176-191.

25. March 31 Eroticism/Porn: Gay Male

Selected shorts.

Readings: a) Richard Fung, "Shortcomings: Questions about Pornography as Pedagogy," *Queer Looks*, 355-367.

b) Michel Foucault, "Part Three: *Scientia Sexualis*" *The History of Sexuality: Volume I Introduction* (New York: Vintage, 1980), 53-73.

c) Blachford, Gregg. "Looking at Pornography: Erotica and the Socialist Morality," in Pam Mitchell, ed., *Pink Triangles: Radical Perspectives on Gay Liberation* (Boston: Alyson, 1980), 57-71.

26. April 7 Camp

Desperate Remedies, Peter Wells and Stewart Main, New Zealand, 1993, 93 min.

Readings: a) Moe Meyer, "Introduction: Reclaiming the discourse of Camp," in Meyer, ed., *The Politics and Poetics of Camp* (New York and London: Routledge, 1994), 1-22.

b) Paula Graham, "Girl's Camp? The Politics of Parody," *Immortal Invisible*, 163-181.

COURSE REQUIREMENTS :

There are five requirements:

- an attendance/participation requirement, worth 10%
- a festival viewing report, worth 25%
- a group research project, worth 20%
- a term paper, worth 25%
- a final takehome exam, worth 20%

All requirements must be satisfactorily fulfilled in order to receive a passing grade for the course.

All work must be typed, doubled spaced, one side only, approximately 250 words per side. English or French. Always retain a photocopy of submitted work: we are not responsible for lost coursework.

No extensions or incompletes are allowed and no late work will be accepted except on documented medical or other substantive compassionate grounds.

I Attendance and Participation

Worth 10%. Full attendance is required, and, since group discussion is a principal pedagogical method, active participation in classroom discussions is encouraged. Please sign the attendance log at each class. In addition to the attendance record, the grade is based on the co-instructors' assessment of commitment to learning, contribution to the discussion (quality not quantity), and improvement over the course of the year.

Furthermore, since this is a film course structured around the in-class screening of mostly inaccessible films, course credit cannot be given in the event of absence from more than four classes. The instructors are to be informed in writing in advance of religious observances that necessitate absence from the course; it is your responsibility to find out from classmates what you have missed during an absence. A prolonged medical or other legitimate absence must be made up in consultation with the instructors.

II Festival Viewing Report

Worth 25%. Due October 31.

Attend five or more programmes of the "Image et Nation" festival, and hand in a 15-page report. For each of five programmes, draw up a 2-page account, including

- basic data for each individual film and video (major credits, brief synopsis and description)
- a description and evaluation of the programming criteria or theme
- a focus on a highlight or aspect you found especially interesting.

programmes you attended and the festival as a whole, relating issues raised in our course to the current production and exhibition of queer film and video as displayed in "Image & Nation." More information later.

III Group Research Project

Worth 20%. Due November 25.

In groups of 3, choose a particular film or video, and research its circulation and reception in their historical context. A list of eligible films will be distributed early in the course, to be selected one per group.

In addition to viewing the film, you will

- summarize the cues it offers about circulation and reception,
- assemble documentation of the film's release, circulation, and exhibition history: i.e. script sources, reviews, publicity, media coverage, box office data, socio-political context.
- provide a breakdown and synopsis of your documentation,
- offer a tentative conclusion on the significance of the various patterns you detect.

In the class of November 25, each group will present a 5 to 7-minute oral report of their findings, which should be supported by visual materials, e.g. transparencies of film stills or media coverage, plus a summary sheet to be distributed to classmates.

IV Termpaper

Worth 25%. Due March 3.

Topics for research-based termpapers, ten to twelve pages in length, will be distributed in the New Year.

V Take-home Examination

Worth 20%. Due April 15th between 14:00 and 16:00 in CB 210-11.

Six questions will be distributed in advance, of which two will be specified in the last class for essay-type answers of about 5 pages each, to be submitted the following week.

V I D E O A V A I L A B I L I T I T I

(Note: This list of films available at La Boite noire, 4450 St-Denis, 287-1249, is based on the firm's cinematic listings and not on cultural, political or authorial criteria.)

List compiled August/97:

- Adlon, Percy. *Salmonberries*, Germany, 1991, 94 min.
- Akerman, Chantal. *Je, tu, il, elle*, Belgium, 1974, 95 min.
- Allione, Costanzo. *Fried Shoes Cooked Diamonds*, U.S.A., 1978, 55min.
- Almodovar, Pedro. *Labyrinth of Passion*, Spain, 1982, 100 min.
- Almodovar, Pedro. *La loi du désir*, Spain, 1986
- Almodovar, Pedro. *Pepi, Luci, Bom*, Spain, 1980, 80 min.
- Anger, Kenneth. *Fireworks*, U.S.A., 1947
- Anger, Kenneth. *The Inauguration of the Pleasure Dome*, U.S.A., 1954
- Anger, Kenneth. *Lucifer Rising*, U.S.A., 1973
- Anger, Kenneth. *Scorpio Rising*, U.S.A., 1964
- Antonelli, John. *Kerouac*, U.S.A., 1986, 73 min.
- Apon, Annette. *Crocodiles in Amsterdam*, Netherlands, 1990, 88 min.
- Arcand, Denys. *Le déclin de l'empire américain*, Canada, 1986, 101 min.
- Arcand, Denys. *Love & Human Remains*, Canada, 1993, 100 min.
- Aubert, Elisabeth. *Drawing the Line: A portrait of Keith Haring*, U.S.A., 1989, 30 min., Doc.
- D'Auria, Mark. *Smoke*, U.S.A., 1993, 90 min.
- Babenco, Hector. *Kiss of the Spider Woman*, Brazil, 1985, 120 min.
- Bar-Din, Ilana. *Legends*, U.S.A., 1992, 54 min.
- Beatty, Maria and Annie Sprinkle. *Sluts and Goddesses Video Workshop*, U.S.A., 1993, 52 min.
- Bergman, Ingmar. *Persona*, Sweden, 1966, 81 min.
- Blier, Bertrand. *Tenue de soirée*, France, 1986
- Bogart, Paul. *Torch Song Trilogy*, U.S.A., 1988, 117 min.
- Bogayevicz, Yurek. *Three of Hearts*, U.S.A., 1993, 101 min.
- Borden, Lizzie. *Born in Flames*, U.S.A., 1983, 90 min.
- Borden, Lizzie. *Guerrières (Born in Flames)*, U.S.A., 1983, 90 min.
- Borden, Lizzie. *Working Girls*, U.S.A., 1986, 90 min.
- Boskovich, John. *Without You I'm Nothing: Sandra Bernhard*, U.S.A., 1990, 94 min.
- Burton, Tim. *Ed Wood*, U.S.A., 1994, 128 min.
- Calef, Henri and Joao Correa. *Féminin, féminin*, France, 1971
- Cavani, Liliana. *The Berlin Affair*, Italy/Germany, 1985, 121 min.
- Chabrol, Claude. *Les biches*, France/Italy, 1968, 104 min
- Chéreau, Patrice. *L'homme blessé*, France, 1983
- Cole, Kermit. *Living Proof: HIV and the Pursuit of Happiness*, U.S.A., 1993, 70 min., Doc.
- Collard, Cyril. *Les nuits fauves*, France, 1992
- Conn, Nicole. *Claire of the Moon*, U.S.A., 1993, 102 min.
- Conrad, Patrick. *Mascara*, Belgium/France/U.S.A., 1987, 98 min.
- Cronenberg, David. *M Butterfly*, U.S.A., 1993, 100 min.

- Cronenberg, David. *Naked Lunch*, U.S.A., 1991, 115 min.
- Dakota, Reno. *American Fabulous*, U.S.A., 1992, 105 min., Doc.
- Davies, Terence. *The Long Day Closes*, U.K., 1992, 83 min.
- Deitch, Donna. *Desert Hearts*, U.S.A., 1985, 96 min.
- Demme, Jonathan. *Philadelphia* U.S.A., 1993, 119 min.
- Dowling, Kevin and Geoff Burton. *The Sum of Us*, Australia, 1994, 100 min.
- Dufour, Mario. *Morte-Désir*, Canada, 1992, 99 min.
- Edel, Uli. *Last Exit to Brooklyn*, Germany, 1989, 103 min.
- Elliott, Stephan. *The Adventure of Priscilla, Queen of the Desert*, Australia, 1994, 102 min.
- Epstein, Robert and Jeffrey Freedman, *The Celluloid Closet*, U.S.A., 1995, 102 min.
- Fassbinder, Rainer Werner. *The Bitter Tears of Petra Von Kant*, Germany, 1972, 124 min.
- Fassbinder, Rainer Werner. *Fox and His Friends*, Germany, 1975, 123 min
- Fassbinder, Rainer Werner. *Querelle*, Germany, 1982, 120 min.
- Fellini, Federico. *Fellini Satyricon*, Italy, 1970, 129 min.
- Ferrerri, Marco. *Le futur est femme*, Italy, 1984
- Finch, Nigel. *The Lost Language of Cranes*, U.K., 1992, 90 min.
- Finch, Nigel. *Stonewall*, U.S.A./U.K., 1995, 99 min.
- Fitzpatrick, Gary. *The Art of Cruising Men*, U.K., 1995, 70 min.
- Frears, Stephen. *My Beautifu-Laundrette*, U.K., 1986, 94 min.
- Frears, Stephen. *Prick Up Your Ears*, U.K., 1987, 108 min.
- Friedkin, William. *Cruising*, U.S.A., 1980, 106 min.
- Gabrea, Radu. *A Man Like Eva*, Germany, 1983, 89 min.
- Gagliardi, Laurent. *Quand L'Amour est Gai*, Canada, 1994, 55 min.
- Gisler, Marcel. *The Blue Hour*, Germany, 1991, 87 min.
- Gold, Jack. *The Naked Civi-Servant*, U.K., 1980, 80 min.
- Greyson, John. *Les Feluettes*, Canada, 1996, 96 min.
- Greyson, John. *Lilies*, Canada, 1996, 96 min.
- Greyson, John. *Zero Patience*, Canada, 1993, 95 min.
- Gutman, Amos. *Amazing Grace*, Isreal, 1993, 95 min.
- Harron, Mary. *I Shot Andy Warhol*, U.S.A., 1996, 104 min.
- Haynes, Todd. *Poison*, U.S.A., 1991, 85 min.
- Hénault, Stephanie, Lina B. Moreco and Hugo Brochu. *SIDA et Itinérance*, Canada, 1992
- Hermosillo, Jaime Humberto. *Dona Herlinda and Her Son*, Mexico, 1985, 90 min.
- Jackson, Peter. *Heavenly Creatures*, New Zealand, 1994, 99 min.
- Jarman, Derek. *Edward II*, U.K., 1991, 91 min.
- Jarman, Derek. *The Garden*, U.K., 1990, 88 min.
- Jarman, Derek. *Jubilee*, U.K., 1978, 103 min.
- Jarman, Derek. *The Last of England*, U.K., 1988, 87 min.
- Jarman, Derek. *Sebastiane*, U.K., 1976, 82 min.
- Joslin, Tom and Peter Friedman. *Silverlake Life: The View from Here*, U.S.A., 1993, 99 min., Doc.
- Kaigb, Chen. *Farewel-My Concubine*, China, 1993, 154 min.
- Kalin, Tom. *Swoon*, Canada, 1992, 95 min.
- Keeve, Douglas. *Unzipped*, U.S.A., 1996, 73 min.
- Kerbosch, Roeland. *For A Lost Soldier*, U.S.A., 1994, 95 min.

- Krom, Frank. *To Play or to Die*, Netherlands, 1991, 50 min.
- Kurys, Diane. *Coup de foudre*, France, 1983
- Larkin, Christopher. *A Very Natural Thing*, U.S.A., 1973, 85 min.
- Lautner, Georges. *La cage aux folles III*, France, 1986, 88 min.
- Leacock, Robert. *Catwalk*, U.S.A., YEAR, 95 min.
- Lee, Ang. *The Wedding Banquet*, Taiwan, China, U.S.A., 1993, 111 min.
- Lefebvre, Geneviève. *Le jupon rouge*, France, 1987, 90 min.
- Livingston, Jennie. *Paris Is Burning*, U.S.A., 1990, 78 min.
- Maeck, Klaus. *William S. Burroughs: Commissioner of Sewers*, U.S.A., 1986, 60 min.
- Maggenti, Maria. *The Incredibly True Adventure of 2 Girls in Love*, U.S.A., 1995, 94 min.
- Maniaci, Teodoro and Francine M. Rzeznick. *One Nation Under God*, U.S.A., 1993, 84 min., Doc.
- Marshall, Stuart. *Desire*, U.K., 1989, 88 min.
- McDonald, Hettie. *La Belle Affaire* (v.f. de *Beautif Things*), Canada, 1997
- McGlasham, John. *The 4th Man*, U.K., 1992, 86 min.
- McLaughlin, Sheila. *Committed*, U.S.A., 1984, 75 min.
- McLaughlin, Sheila. *She Must Be Seeing Things*, U.S.A., 1992, 94 min.
- Merchant, Ismai and James Ivory. *Maurice*, U.K., 1987, 149 min.
- Molinaro, Edouard. *La cage aux folles*, France, 1980, 101 min.
- Molinaro, Edouard. *La cage aux folles II*, France, 1980, 101 min.
- Montaldo, Giuliano. *Les lunettes d'or*, Italy, 1987
- Morrissey, Paul. *Flesh*, U.S.A., 1968, 105 min.
- Morrissey, Paul. *Heat*, U.S.A., 1972, 100 min.
- Morrissey, Paul. *Trash*, U.S.A., 1970, 103 min.
- Münch, Christopher. *The Hours and Times*, U.S.A., 1991, 60 min.
- Murata, Takehiro. *Okoge*, Japan, 1992, 120 min.
- Pasolini, Pier Paolo. *Salo, or 120 Days of Sodom*, Italy, 1975, 117 min.
- Petraska, Brian and Kenn Sprengel. *Time Piece*, U.S.A., 1994, 58 min.
- Poirier, Paris. *Last Cal at Maud's*, U.S.A., 1993, 77 min.
- Pool, Léa. *Anne Trister*, Canada, 1985, 115 min.
- Pool, Léa. *La femme de l'hôtel*, Canada, 1984
- Pool, Léa. *Strass Café*, Canada, 1980
- Rappaport, Mark. *Rock Hudson's Home Movies*, U.S.A., 1992, 63 min.
- René, Norman. *Longtime Companion*, U.S.A., 1990, 100 min.
- René, Norman. *Un Compagnon de Longue Date*, U.S.A., 1990, 100 min.
- Ripploh, Frank. *Taxi Zum Klo*, Germany, 1980, 94 min.
- Ripploh, Frank. *Taxi Zum Klo* (v.f.), Germany, 1980, 94 min.
- Rozema, Patricia. *I've Heard the Mermaid Singing*, Canada, 1987, 81 min.
- Russell, Ken. *Women in Love*, U.K., 1969, 129 min.
- Sagan, Leontine. *Mädchen in Uniform*, Germany, 1931, 89 min.
- Scheirl, Angela Hans, Ursula Pürner and Dietmar Schipek. *Flaming Ears*, Austria, 1991, 84 min.
- Schepisi, Fred. *Six Degrees of Separation*, U.S.A., 1993, 112 min.
- Scott, Cynthia. *The Company of Strangers*, Canada, 1990
- Shafer, Dirk. *Man of the Year*, U.S.A., 1996, 85 min.
- Sherwood, Bill. *Parting Glances*, U.S.A., 1991, 90 min.
- Shils, Barry. *Wigstock: The Movie*, U.S.A., 1995, 82 min.

- Siegel, Lois. *Lip Gloss*, Canada, 1992, 75 min.
- Spottiswoode, Roger. *And the Band Played On*, U.S.A., 1993, 100 min.
- Téchiné, André. *Les roseaux sauvages*, France, 1994
- Thornhill, Michael. *The Everlasting Secret Family*, U.S.A., 1988, 93 min.
- Treut, Monika. *Female Misbehavior*, Germany/ U.S.A., 1983-92, 80 min.
- Treut, Monika. *My Father is Coming*, U.S.A./Germany, 1991, 82 min.
- Treut, Monika. *Seduction: The Crue Woman*, Germany, 1985, 84 min.
- Treut, Monika. *Virgin Machine*, Germany, 1988, 85 min.
- Van Sant, Gus. *Even Cowgirls Get the Blues*, U.S.A., 1994, 100 min.
- Van Sant, Gus. *My Own Private Idaho*, U.S.A., 1991, 105 min.
- Villaronga, Agustin. *In a Glass Cage*, Spain, 1986, 98 min.
- Visconti, Luchino. *Death in Venice*, Italy, 1971, 130 min.
- von Praunheim, Rosa.. *Anita: Dances of Vice*, Germany, 1987, 85 min.
- von Praunheim, Rosa. *Silence=Death*, U.S.A., 1990, 60 min., Doc.
- Waters, John. *Desperate Living*, U.S.A., 1977, 90 min.
- Waters, John. *Female Trouble*, U.S.A., 1974, 95 min.
- Waters, John. *Mondo Trasho*, U.S.A., 1970, 94 min.
- Waters, John. *Multiple Maniacs*, U.S.A., 1971, 94 min.
- Waters, John. *Polyester*, U.S.A., 1981, 86 min.
- Weber, Bruce. *Broken Noses*, U.S.A., 1987, 75 min.
- Weeks, Andrew and Ellen Fisher Turk. *Split William to Chrysis. Portrait of a Drag Queen*, U.S.A., 1992, 58 min.
- Weissman, Aerlyn and Lynne Fernie. *Forbidden Love*, Canada, 1992, 85 min.
- Winer, Lucy. *Silent Pioneers*, U.S.A., 1985, 54 min.
- Wood, Ed. *Glen or Glenda*, U.S.A., 1953, 67 min.